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#### IV.—BIBLICAL STUDIES.<sup>1</sup>

##### 1. The Sixth Egyptian Plague.

The sixth Egyptian plague was neither the bubonic plague, nor smallpox, nor anthrax, but *furunculosis orientalis*, i. e. tropical ulcers on the face, neck, hands, arms, and feet, known as Biskra buttons, Aleppo boils, Delhi sores, Bagdad date-marks, etc. They are due to minute parasites (*Helcosoma tropicum*) which are very similar to the Leishman-Donovan bodies constantly found in certain tropical fevers, especially in Indo-Burma (EB<sup>11</sup> 27, 345<sup>b</sup>).<sup>2</sup> According to Ex. 9, 10, the inflammation breaking forth into ulcers was produced by soot (𐤂 𐤁𐤓𐤀𐤋𐤍). The *epithelioma scroti* seen in chimney-sweeps is supposed to be due to the irritating action of soot on the skin; but the sixth Egyptian plague was not soot-cancer. AV has *canker* (𐤂 𐤁𐤓𐤀𐤋𐤍, 𐤂 𐤁𐤓𐤀𐤋𐤍) in 2 Tim. 2, 17; but 𐤂 has γάγγραινα, and RV has substituted *gangrene* for *cancer*. Cf. my paper on Cancer in the Bible, *Journal of the American Medical Association*, vol. 74, p. 1440.

Heb. šēḥîn pōrēḥ ʾāḇāʾbūʾōt (Ex. 9, 10) does not mean *boils breaking forth into blains* (AV): Heb. ʾāḇāʾbūʾōt is connected with Arab. báḡā, to swell and suppurate; cf. baḡḡa and tabāḡḡa, to boil (syn. ḥāja, ʾiḥīju; ṭāra, ʾiatūru) and uābaḡ, scurf on the head. For pōrēḥ cf. our *exanthema*, efflorescence.

<sup>1</sup> The following eight brief communications are abstracts of papers presented at the meetings of the Johns Hopkins University Philological Association during the academic session 1921-2 on Oct. 20, Nov. 27, Dec. 15, Jan. 19, Feb. 16, Mar. 16, Ap. 27, May 18, respectively.

<sup>2</sup> For the abbreviations see vol. 39 of this JOURNAL, p. 306; cf. vol. 42, p. 162;—ASOR = *Bulletin of the American Schools of Oriental Research*;—HGP = G. A. Smith, *The Historical Geography of the Holy Land*;—JPOS = *Journal of the Palestine Oriental Society*;—SATA = *Die Schriften des Alten Testaments in Auswahl neu übersetzt . . . von Gunkel, Gressman, etc. (Göttingen)*;—VG = Brockelmann, *Grundriss der vergleichenden Grammatik der semitischen Sprachen*, vol. 1 (Berlin, 1908);—VS = *op. cit.* vol. 2 (Berlin, 1913);—s (supra) = above;—i (infra) = below;—< = derived from;—> = from which is derived.

Heb. *šēḥîn*, inflammation, corresponds to Arab. *saxîn*, inflamed (e. g. *saxîn al-âin*). Syr. *ašḥîn* means *to cause inflammation*. Ass. *mušaxxinnu* denotes *boiler*, a large vessel of copper, Ass. *siparru* < Sum. *zabar* > Arab. *çifr* (ZAT 34, 144).

## 2. Jehoram's Fatal Illness.

According to J. Preuss, *Biblisch-Talmudische Medizin* (Berlin, 1921) p. 210, the incurable disease of King Jehoram of Judah (851-843) was *carcinoma recti*; but the great plague with which his people was stricken seems to have been epidemic dysentery (2 Chr. 21, 16. 17 is a subsequent addition; *rêkûš* in v. 14 does not mean *goods*, but *train*, retinue; cf. Arab. *tâqal*, baggage, train, servants, family). Jehoram suffered from dysentery for some time, and finally he had a severe attack of membranous colitis, so that complete tubular casts of the intestines were passed *per anum*. This is accompanied by excruciating pains. The correct translation of 2 Chr. 21, 19 is: *After some time, when the end came, for two days his bowels came out by reason of his illness, and he died in sore pains*. Jehoram, the husband of Ahab's daughter Athaliah, was 40 years old when he died in 843 B. C.

The Hebrew text should be read as follows: *u-ke-ét cêt haq-qêc lē-iamîm šenáim iacē'u me'ây*. For *mi-iamîm* cf. Jud. 15, 1. *Lē-iamîm* 1° (preceding *mi-iamîm*) < *lē-iamîm* 2° (preceding *šenáim*). *Lē-iamîm šenáim* in the present passage does not mean *after two days*, although *lē-šénatáim iāmîm* (2 S 13, 23) signifies *after two years*. Similarly *li-šêlôšt iāmîm* (Ex. 19, 15) means *after three days*, i. e. *the day after to-morrow*; cf. *šilšôm*, the day before yesterday = Ass. *iššâšûmi* < *ina šâlši ûmi*, on the third day (AJSL 22, 251; JBL 36, 149). In Syriac we find *lē-isrîn iaymîn*, after twenty days; cf. Ass. *ana ešrâ bêri* (ZA 25, 385) = after twenty double-hours (NE 147, 300; cf. AJSL 16, 31; contrast UG 63, 300). *Me'im*, bowels (Arab. *am'a*, Syr. *mē'āiā*) must be connected with Arab. *mā'a* and *mā'a*, *iāmī'u*, to melt, be tried out, rendered: *mā'a-s-samnu*, the fat (or suet) melts (syn. *dāba*). The fat which covers the intestines (i. e. the epiploic fat) and the fat which is about the intestines (i. e. the mesenteric fat) were burned on the altar (Lev. 3, 3).

## 3. The Valley of The Gorge.

The Book of Joel was composed c. 137 B. C. when Antiochus VII Sidetes sent Cendebæus against Judea (1 Mac. 15, 38). J. D. Michaelis (1782) said, If we want to understand Joel we must read 1 Mac. (*Joel*, n. 8; cf. JBL 34, 63<sup>i</sup>; AJSL 32, 69<sup>s</sup>). The Valley of Kidron, between the Temple hill and Mount Olivet, E of Jerusalem, is called Valley of Jehoshaphat (*i. e.* JHVH judged) where the Last Judgment is to be held, because Cendebæus was pursued by the Maccabees as far as Kedron (1 Mac. 16, 9) in the Philistine plain, W of Jerusalem, near the Mediterranean (JHUC 306, 13; JBL 38, 46). The modern *Qaṭra* is not Kedron, but Ekron (ASOR, No. 4, p. 6).

The Book of Joel has been called a *compendium of eschatology*, but originally there was nothing eschatological in the Book. The alleged eschatological passages in OT have, as a rule, a definite historical background, but when the prophetic bills drawn on the future were not honored, they were afterwards extended to Doomsday (JAOS 34, 413; cf. Credner, *Joel*, p. 249; also ZAT 39, 105, 110). The Valley of Jehoshaphat (*i. e.* the Valley of Berechah = *Wady Berêkût* in 2 Chr. 20, 26; cf. EB 541) in Joel is the Valley of Ajalon (Josh. 10, 12) which is called *Valley of The Gorge* (not *Valley of Decision*) in Joel 4, 14 (cf. 1 Mac. 16, 4-6). Modin, where the Maccabees spent the night before they routed Cendebæus in the plain, lies on the edge of the Valley of Ajalon which is a broad fertile plain and the natural entrance into Judea for the Syrian armies who came south by the coast (HGP 210). From the Valley of Ajalon three gorges break through the steep wall of the western front of the central range of Palestine (DB 1, 280<sup>a</sup>).

The Maccabean author of the Book of Joel prefixed an ancient poem describing an invasion of locusts (Joel 2, 2. 10. 4. 5. 7-9 + 1, 2. 5-7. 18; 2, 3). But his contemporaries no doubt referred this description to the swarms of Syrians who had come *locusting* upon Judea. This first poem, which may have been composed in the eighth century, is followed by eight Maccabean poems: II (Joel 2, 15-17; cf. 1 Mac. 1, 21-27; 7, 36; 2 Mac. 5, 15. 16; 14, 15): *Antiochus Epiphanes' Spoliation of the Temple*;—III (1, 8. 9<sup>a</sup>. 13-15; cf. 1 Mac. 1, 45. 54; 2, 14;

3, 47. 51; 4, 38. 39; 2 Mac. 6, 2. 5; 10. 25; 13, 12; 14, 15): *Suppression of Temple Service*;—IV (1, 10. 11. 17. 16. 9<sup>b</sup>; cf. 1 Mac. 9, 24): *Famine after Death of Judas Maccabæus*;—V (2, 21-24. 19<sup>a</sup>. 25-27. 19<sup>b</sup>. 20; cf. 1 Mac. 14, 8. 12): *Prosperity under Simon*;—VI (2, 12. 13; 3, 1-4; 2, 1. 6. 11<sup>b</sup>. 2<sup>a</sup>. 11<sup>a</sup>; cf. 1 Mac. 16, 1-4): *Impending Invasion of Cendebæus*;—VII (4, 2. 4-8; cf. 1 Mac. 5, 1. 9. 15. 68; 10, 84. 86; 11, 60. 61; 12, 33. 48; also 1 Mac. 3, 41; 2 Mac. 5, 14. 24; 8, 25. 34): *Punishment of Heathen*;—VIII (4, 9-14<sup>a</sup>. 17<sup>a</sup>): *Final Battle in Valley of Gorge*;—IX (4, 18-20): *Future Prosperity of Judah*.

Poems IV and VIII are written in lines with 2 + 2 beats, while the other poems have 3 + 3 beats in each line. For the imperatives *tiq'û*, *qaddēšû*, *qir'û*, etc. in 2, 15 and elsewhere (except in 2, 1; 4, 9) we must read the preterites *taqē'û*, *qid-dēšû*, *qarē'û*. Similarly we must read preterites instead of imperatives in Jud. 5, 23 (WF 220; JAOS 34, 423). 6 has preterites instead of imperatives in Ps. 58, 7.

#### 4. Heb. *pěleṭâ* and Ger. *flöten gehn*.

Ger. *flöten gehn*, lit. *to go to play the flute* (cf. *schlafen gehn*, *baden gehn*, *essen gehn*) means *to vanish*, disappear, be lost. It is generally regarded as an adaptation of Yiddish *pleite gehn* (or *Pleite machen*) which signifies *to fail* in business, be bankrupt (cf. Lagarde, *Mitteil.* 1, 99). *Pleite* is the Yiddish pronunciation of Heb. *pěleṭâ*. We find diphthongization of *e* (cf. Eng. *náim* < *nêm* = name < *nâme*, Ger. *Name*; Sievers, *Phon.*<sup>5</sup> § 768) in *Iêrûsalâim* < *Iêrûšalém* and in *bâiṭ*, house < *bêt* < *bât* < *ba't* (AJSL 22, 204, n. 20; JAOS 37, 254) which is a biconsonantal noun like Ass. *šaptu*, lip (JSOR 1, 92; JBL 39, 162). For *ê* = *â* = *a'* cf. Heb. *nimçêṭa* = *nimçâṭa* = *nimç'a'ta*. Also *râiṣâ*, head (GB<sup>16</sup> 737<sup>b</sup>, l. 4) in the dialect of Ma'îlûla = *rêšâ* = *râšâ* = *râ'sâ*.

Heb. *pěleṭâ* is a diminutive form like Arab. *qulâṭlah*, a small jug (WdG 1, 154, C): it denotes a *small remnant*, a few survivors, a few that have escaped. In Assyrian, *balâṭu* (with partial assimilation of *p* to *l*; cf. Syr. *zêlâh* = Ass. *salâxu*, sprinkle; JBL 35, 282, n. 4; 36, 141, n. 3) means *to live*, orig. *to survive* (JBL 39, 159). Arab. *lâṭa* = *lêta* = *lâta*, i. e. 'ac-

cusative' of Ass. *lû*, would that + *ta* = *tallâhi* = *ḥajâta-'llâhi* (JBL 38, 164). Also *fu'ûl* = *fu'êl* = *fu'âl* (JBL 34, 74, n. 2). The original *fu'âl* is preserved not only in Ass. *uzâlu*, young gazelle; *suqâqu*, lane > Arab. *zuqâq*, but also in Arabic words like *futât*, fragment, crumb (ZAT 25, 358, n. 2; contrast *Est.* 74, n. \*) or *quḍâbah*, dead branches (lopped off in dry pruning) which appears in Joel 1, 7 as *qêçâpâ* < *qêçâbâ*. For *ê* < *â* under influence of adjacent *u* cf. JBL 37, 219; AJSL 32, 66. For the signifiical development in *pêletâ*, escaped fugitives, and *pleite*, ruined, bankrupt, cf. Ass. *munnabtu*, fugitive, and *îabit* (< *in'abit*; cf. *î'ud* < *in'ud*) he was ruined. The *d* in Heb. *abâd* represents partial assimilation of *t* to *b* (see *Isaiah* 84, 48).

The meanings of the two phrases *pleite gehn* and *flöten gehn* are different. *Flöten gehn* (which is first found in the Hamburg dialect c. 1755: *dat Geld is fleuten gahn*, the money is lost) corresponds to the Shakespearean *to go whistle*, which is a milder equivalent for *to go to the deuce*. In German, *zum Teufel gehn* has about the same meaning as *flöten gehn*. About the end of the fourth act of *The Winter's Tale* the son of the old shepherd says: *This being done, let the law go whistle, I warrant you*. Shenston (1714-1763) says in *The Poet and the Dun*: *Your fame is secure, let the critics go whistle*. Sanders states that *flöten gehn* may refer to the *Laut, den etwas die Luft saugend Durchschneidendes giebt*. According to Grimm's *Wörterbuch*, the phrase *flöten gehn* may mean *dahin tönen in die Luft wie der verhallende Laut einer Flöte*; it resembles the phrase *fortgeblasen, weggeblasen werden*. We can say, *He just blew away for he disappeared*, vanished in thin air (cf. e. g. *The Evening Sun*, Baltimore, Feb. 24, 1922, p. 18, col. 3, l. 6). We say also *to blow a whistle* and *to blow in* = *to spend recklessly*. Ger. *Sein Geld ist flöten* is equivalent to *Er hat all sein Geld verpufft* (cf. Goethe's *Faust* 2862).

The original meaning of *flöten gehn* is *to pass swiftly through the air like a whistling bullet*. We say *The bullets whistled over their heads*. Ger. *pfeifen* is used in the same way. A flute is a pipe or fife. Shakespeare also uses *to whir* for *to hurry some one away* with a whizzing sound. *Whiz* denotes the whistling sound (*zip*) made by the rapid flight of a bullet or other missile through the air. In our modern *slanguage* Ger.

*flöten gehn* appears as *to go flooie* or *blooey* (e. g. *Baltimore News*, Oct. 9, 1921, p. 4, col. 3; Jan. 10, 1922, p. 15, col. 4). For similar adaptations of German terms cf. *AJP* 27, 160, n. 1. *To go flooie* may be influenced by *to go up the flue*.

### 5. Combined Rhythms.

Several distinguished scholars believe that the poetic sections of the OT exhibit mixed meters (cf. § 4a, 6 of Cornill's *Einleitung*<sup>7</sup>). It is true, we find stanzas with 3 + 3 beats in each line alternating with stanzas with 2 + 2 beats (JHUC 163, 55; BL 101, l. 1). But lines with 3 + 3 beats and lines with 2 + 2 beats are not combined in the same stanza. Of course, we cannot deny the existence of mixed meters. We might just as well deny the existence of mixed rhythms. In the songs of our Indians we often find duple rhythm alternating with triple rhythm. Several tunes of this character are given in Alice C. Fletcher's *Indian Story and Song from North America* (Boston, 1900) e. g. pp. 50. 58. 66. 69. 72. 78. 98. 109. 113.

Nor are these alternating rhythms confined to Amerindian songs: we find them also in German *Volkslieder*. In the Swabian folk-song *Mädele, ruck, ruck, ruck, an meine grüne Seite* (which originated in 1836, while the tune was known in 1828) we have a 2-bar period in  $\frac{4}{4}$  time followed by 1 bar in  $\frac{3}{4}$  time, then 3:  $\frac{4}{4}$ ; 6:  $\frac{3}{4}$ ; 2:  $\frac{4}{4}$ ; 2:  $\frac{3}{4}$ . The popular song *Prinz Eugen, der edle Ritter* (which commemorates the victory at Belgrade on August 16, 1717, and which is said to have been written by a Prussian soldier serving under the Prince of Dessau in Eugene's army) is sometimes barred in the following manner: 2:  $\frac{3}{4}$ ; 1:  $\frac{2}{4}$ ; 1:  $\frac{3}{4}$ ; 1:  $\frac{2}{4}$ ; 3:  $\frac{3}{4}$ ; but it may be written in 6 bars in  $\frac{5}{4}$  time. We find this anomalous measure in one of the movements of Tschaïkovsky's Pathetic Symphony. The time-signatures prefixed to the compositions of the greatest masters are sometimes inaccurate. It has been observed that Schubert's Impromptu in B flat might be entirely rebarred. In the variations of the arietta in Beethoven's gigantic sonata in C minor, Op. 111, a section is marked in  $\frac{6}{6}$  time instead of  $\frac{18}{32}$ , and another section in  $\frac{36}{64}$  time is marked as  $\frac{12}{32}$  (EB<sup>11</sup> 23, 279). Beethoven's autograph of this last pianoforte sonata, which was

composed five years before his death, has just been published (April, 1922) by the *Drei Masken Verlag*, Munich.

In harmonic music it is possible to combine different rhythms simultaneously: independent melodies may be woven into an artistic texture, and each of them may have a rhythm of its own. We often have triplets crowded into the time normally taken by two notes. In No. 20 of Mendelssohn's *Lieder ohne Worte* (Heft 4, No. 2, Op. 53) in E flat the melody has  $\frac{3}{4}$  time, while the accompaniment has triplets, i. e.  $\frac{9}{8}$  time. In the finale of Schumann's piano concerto in A minor the first tutti passage after the opening solo has practically duple rhythm, although the entire movement is marked in  $\frac{3}{4}$  time. In the ballroom scene in Mozart's *Don Giovanni* we have three simultaneous rhythms of minuet, contredanse, and waltz. In our Indian songs there is occasionally a simultaneous combination of four or five rhythms, e. g. in the Canoe Song from C. W. Cadman's opera *Shanewis*, which has baffled some of the greatest singers of the Metropolitan Opera, while the Indian mezzo-soprano, known as Princess Tsianina, sings it with ease. A song of the Sioux's Sun Dance was sung by Marcella Sembrich at a historical song recital in New York. We find similar complicated combined rhythms in Africa. In his music dramas Wagner often combines contrasted themes having different rhythms.

Musical rhythm often radically diverges from verse rhythm. In Heine's poem *Ich unglückseliger Atlas* the first two lines of each of the four quatrains have 5 beats, while the third has 4 beats, and the fourth: 3, but in Schubert's musical setting of this poem (*Schwanengesang*, No 8) we find  $\frac{3}{4}$  time throughout. There are no sapphics or alcaics in Hebrew poetry. From the Hebrew point of view the Sapphic stanza could be regarded as a quatrain with  $3 + 2$  beats (*Mic.* 66, n. 4) in the first three lines, followed by a hemistich with 2 beats, with a pause at the end, so that the fourth line would be practically equivalent to the first hemistichs of the three preceding lines; and if the last syllables in the first two lines of the alcaic are not stressed, this stanza might be regarded as a quatrain with  $2 + 2$  beats in each line. Only the number of beats is fixed in Hebrew poetry, but there may be one or two or three unstressed syllables



between two beats, or none at all, a pause taking the place of a light syllable. Hebrew poetry is not quantitative, but accentual.

#### 6. Heb. *‘aštê* and Sum. *aš-tân*.

Heb. *‘aštê*, one, in *‘aštê-‘ašâr*, eleven, is the Ass. *ištên*, one < Sum. *aš-tân*, the first syllable representing the numeral, and *tân* (or *tam*) the numeral affix (contrast SG 61, n. 1). Sum. *tam* (written *ta-a-an*) seems to be a compound of *ta*, what? and the affix *am* (SG §§ 199, b; 52, c). *What* may denote *something* (cf. our *I'll tell you what*) or *portion*, amount (cf. *a little what*). Also the common Chinese numerative *ko* may mean *something*. In the dialect of Shanghai, *ku* (or *kau*) appears as relative pronoun. Similar numeratives (or *classifiers*, *numeral coefficients*) are used in Siamese, Malay, etc. (EB<sup>11</sup> 6, 217<sup>b</sup>; 25, 9<sup>b</sup>; 17, 477<sup>b</sup>): in Malay you say *ampat biji telur* for *four eggs*, the second word (*biji*, seed) being the numerative for globular things. Similarly we find in German: *vier Stück Eier* or *hundert Stück Wild*. The driver of a Bavarian *Stellwagen* (stage-coach, omnibus) used to speak of *zehn Poststücke* (postal parcels) and *sechs Stück Fahrgäste* (passengers). We say *an orchestra of twenty pieces*. We can also say *ten head of cattle* and *twenty sail of ships*. In Pidgin-English we hear *one piecee dollar*, *three piecee man*. Cf. ἰὸς χρῆμα μέγιστον (Herod. 1, 36) etc.

The explanation of *ta-a-an* given in AL<sup>3</sup> 36, 313; AJSL 20, 231, 24 is untenable: *ta-a-an* on pl. iii in PSBA 10, 418 corresponds to Ass. *minâ-ma*, Eth. *ment-nû*. Nor can we accept the view that 7-*ta-a-an* in an Assyrian text is to be read *sibâtân* (Streck, *Assurb.* 78. 577). The use of the Sumerian affix *tam* (written *ta-a-an*) after Assyrian numerals may be compared to the ° in our 1°, 2° (= *primo*, *secondo*) for *first* and *second occurrence*, respectively. The omission of *ta* in 1-*a-an* may be merely graphic: we say *quarto*, *octavo*, no matter whether we write 4<sup>to</sup>, 8<sup>vo</sup> or 4°, 8° (contrast OLZ 25, 8).

#### 7. Heb. *qěṭōrt* and Gr. *néktar*.

Heb. *qěṭōrt* denotes *nidor*, *κνῖσα* (JBL 36, 91, n. 11). This is also the original meaning of νέκταρ = נִקְטָר, i. e. that which has been made to ascend in smoke. Celestial beings feed on the fragrant steam arising from the burning sacrifices. The Hebrews

as well as the Greeks sacrificed especially the fat pieces, so νέκταρ means orig. *fragrant fat* of sacrifices, then *scented unguent*. The ancients had no scents dissolved in alcohol, but perfumed greases, solid or liquid fats charged with odors. Fats and oils absorb odors. Perfumes are extracted from flowers by the agency of inodorous fats (*enfleurage*). The term *perfume* is derived from *fume* which is connected with θύος and θύωμα, incense, θυσία, sacrifice; τεθυωμένος means *fragrant*, just as Heb. mēquṭṭār signifies *perfumed* in Cant. 3, 6. AV has *perfume* for qēṭōrt in Ex. 30, 35.

For the offering of the fat pieces in the Hebrew ritual (Lev. 3, 16; 7, 25; 1 S 2, 16; 2 Chr. 7, 7; Gen. 4, 4) cf. Hesiod, *Theog.* 546 (EB<sup>11</sup> 22, 436<sup>a</sup>) and the translation of *Leviticus*, in the Polychrome Bible, p. 62, l. 2; p. 63, ll. 10-18; p. 65, ll. 34-40. When Noah after the Flood offered a burnt-offering, JHVH *smelled the sweet savor*, and the cuneiform account of the Deluge states that, when the Babylonian Noah offered a sacrifice, the gods gathered around him like a swarm of flies, so that Istar took the great fly-brushes of her father Anu, the god of heaven, to drive them away. The gods were starved, because there had been no offerings during the Flood (JAOS 41, 181).

Nectar is generally supposed to be the drink of the gods, while ambrosia is regarded as their food; but in Alcman (c. 650) nectar is the food, and in Sappho (c. 600) ambrosia is the drink. *Nectar* cannot be connected with νόγαλα, dainties; nor can it be explained as a compound of the negative νη and κήρ, death, or κτείνειν, to kill: non-killing and immortalizing are not identical. *Ambrosia* has been combined with Skt. *amṛta*, the beverage of immortality, that resulted from the churning of the ocean by the gods and demons (CD s. *amṛita*). The Greeks may have connected ἀμβρόσιος with ἀμβροτος, immortal, but this is merely a popular adaptation like ἄβυσσος < Ass. *apsû* < Sum. *abzu* (AJP 39, 307; JHUC 306, 34). *Ambrosia* has been derived from the Semitic 'ambar, ambergris (EB<sup>11</sup> 1, 800<sup>b</sup>; cf. AJSL 23, 261; PAPS 46, 158) which is a fatty, inflammable mass and plays an important part in Oriental perfumery.

In the Homeric poems, ambrosia is used as a perfume (*Od.* 4, 445) and antiseptic (*Il.* 19, 40; 16, 670. 680). The ambrosia with which Hera cleanses herself (*Il.* 14, 170; cf. *Judith* 16, 8)

corresponds to our modern cold creams or massage creams. *Ambrosial locks* means *fragrant hair*. An *ambrosial night* is a *balmy night*, and *ambrosial sleep* denotes *balmy* (i. e. *healing, refreshing*) *sleep*.

According to *Il.* 19, 40, nectar was red. The precious nard-oil (BL 69, n. 14) had a red color (Plin. 12, 43). Also the color of myrrh, which was used as a perfume (BL 23, n. 6) and as an antiseptic (John 19, 39) varies from pale reddish-yellow to red or reddish-brown. For the antiseptic effect of various forms of incense see the paper by D. I. Macht and W. M. Kunkel, *Concerning the antiseptic action of some aromatic fumes* in the *Proceedings of the Society for Experimental Biology and Medicine*, 1920, xviii, p. 68-70.

If nectar, which originally denoted the fragrant steam of the burnt-offerings inhaled by the gods, is regarded as a drink, we must remember that the Arabs say *to drink smoke* (Arab. *šariba-d-duxâna*) for *to smoke tobacco*. The phrase *to drink tobacco* was formerly used also in English: Ben Jonson (1598) says: *The most divine tobacco that I ever drunk*. Cf. my paper *Manna, Nectar, and Ambrosia* in PAPS 61.

## 8. The Etymology of Manna.

In Ex. 16, 15 (J) Heb. *man*, manna, is derived from *mân-hû*: when the ancestors of the Jews saw it, they said to one another: *mân-hû*, what is this? for they did not know what it was. *Mân-hû*, however, is Aramaic, not Hebrew. **ש** has *mânâû* = *mânâhû* in Ex. 16, 15. In Syriac we find *mân* or *môn*, and *mânâ*, what? but the Hebrew pronoun for *what?* is *mâ*. The ancestors of the Israelites, who emigrated from the Euphrates to Ephraim, c. 1400, spoke Aramaic; but the ancestors of the Jews, who invaded Palestine from the south c. 1050, after they had sojourned in Egypt, were Edomites (JBL 36, 93). They may have spoken an Arabic dialect before they adopted the language of Canaan.<sup>3</sup>

<sup>3</sup> See my paper *Semites, Hebrews, Israelites, Jews* (OC 32, 755). Cf. Albright's article *A Revision of Early Hebrew Chronology*, JPOS 1, 66i; for *Judah* see *ibid.* p. 68, n. 1; and for *Hebrew*, p. 77, n. 1. According to the dates given *ibid.* p. 79, the Exodus of the Hebrews under Moses from Egypt took place c. 1260, and the invasion of Palestine by Israel c. 1230. See also JAOS 35, 387. 390.

The popular etymology given in Ex. 16, 15 must be a late gloss. AV has *What is this?* in the margin, also *It is a portion*. In the text AV renders: *It is manna*. RV has in the text: *What is this?* and *It is manna* in the margin. In Arabic, *mann* means not only *manna*, but also *gift*, present, favor, benefit; it denotes also the manna-insect (*coccus manniparus*) which causes the secretion of the manna by puncturing the soft twigs of the *tamarix Gallica*.

The primary connotation of Heb. *man*, manna, is not *gift*, but *separation*, elimination, secretion. It is connected with the preposition *min*, from, which means orig. *part* (VS 397; GB<sup>16</sup> 435<sup>a</sup>, 4; GK<sup>28</sup> § 119, w, note 1). To *part* may mean to *partition*, apportion. Arab. *manîyah*, fate, signifies prop. *portion* (Heb. *mēnât*, *helq*). This is also the primary connotation of Arab. *mann* and *minḥah*, gift, present (cf. *Pur.* 17, 23).

AV uses *to part* for Heb. *hîprîd* (cf. Arab. *fâraqa*) in Ruth 1, 17 where Ruth says to Naomi: JHVH do so unto me and more also (JBL 33, 164<sup>i</sup>) if aught but death part thee and me. Here Luther has: *Der Tod muss mich und dich scheiden*, and *Ausscheidung* is the German term for *secretion* (Arab. *rašh*, *rašḥ*). Arab. *mâna*, *îamînu*, to plow, is *to break* the ground. The original meaning of Heb. *mîn*, species, is *division*. Lat. *species* means not only *particular sort*, but also *look*, form (Heb. *tēmûnâ*; cf. JAOS 35, 71). The post-Biblical *mîn*, heretic, signifies prop. *separatist*. Brugsch and Ebers combined Heb. *man* with the late Egypt. *mny*; if this denote *manna*, it is no doubt a loanword, so that it throws no light on the etymology.

The manna, which sustained the ancestors of the Jews in the wilderness, was not the honey-like exudation of the *tamarix Gallica*, but a nutritive lichen like the Iceland moss or the reindeer moss, especially the *lecanora esculenta*, known as *manna-lichen*, which in times of great drought and famine has served as food for a large number of men in the arid steppes of the various countries stretching from Algeria to Tataria (EB<sup>11</sup> 16, 584). Fragments of manna-lichen carried away by the wind resemble grains of wheat. They vary in size from a pea to a hazel-nut.

The edible lichens contain not only starchy substances, but also in some cases a small quantity of saccharine matter of the nature of mannite. It is probable, however, that the powdered

manna-lichen was mixed with tamarisk-manna and alhagi-manna (Arab. *taranjabîr*). The manna-lichen was ground in querns or pounded in mortars (Num. 11, 8) and mixed with the honey-like drops from the *tamarix Gallica* or with the exudation of the camels' thorn (*alhagi camelorum* or *Mau-rorum*). After this mixture of powdered manna-lichen and tamarisk-manna or alhagi-manna had been baked (2 S 13, 8; NE 144, 228; AJSL 26, 16) in baking-pots (MLN 38, 433) it tasted like honey-cake or like pastry baked in sweet-oil (Num. 11, 8).<sup>4</sup>

Tamarisk-manna, which the monks of St. Catherine, on the highest peak of the *Jâbal Mûsâ*, supply to the pilgrims or tourists visiting the convent, appears only about the end of May and in June. The annual quantity produced on the Sinaitic peninsula is only 500-600 lbs. It could not have yielded the daily provision of more than 300 tons (Ex. 16, 16. 36; 12, 37; Num. 1, 46). It has the consistency of wax in the early morning, but melts in the heat of the sun (Ex. 16, 21). It could not have been ground in querns or pounded in mortars and baked in baking-pots. The mountain whence the Law is said to have been given to Moses cannot have been situated on the Sinaitic peninsula; it must have been a volcano in northwestern Arabia (JAOS 34, 426).

PAUL HAUPT.

<sup>4</sup> JV *cakes baked with oil*. Luther's *Ölkuchen* is misleading; cf. MK<sup>6</sup> 15, 55". Nevertheless this rendering is retained in SATA I, 2, p. 81 as well as in Kautzsch-Bertholet's AT<sup>4</sup> (1922). An *oil-cake* is a mass of compressed seeds (linseed, rape, poppy, cotton, etc.) from which oil has been expressed; it is used as food for cattle or as fertilizer. Of the etymology of manna Gressmann says (SATA I, 2, p. 83): *Die Wissenschaft muss auf eine Erklärung verzichten*; on p. 85 he identifies the Biblical manna with tamarisk-manna.